

SPACE: EXHIBITION STATEMENTS

HK STAD
KNM
Dw
HJZ
MEXM

BERLIN: Rob Schröder, George Brugmans

OPERATION BERLIN

A FILM BY ROB SCHRODER

digital camera and sound: Rob Schroder, William de Bruijn and George Brugmans

editing: JP Luijsterburg

research: William de Bruijn

production: Jenny Borger and Penny Pijnenburg

executive produce /series editor: George Brugmans

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"Because of its political history, Berlin is an extraordinarily unique city. No other city in the world has so often been destroyed, conquered, and torn apart and risen again and again like Berlin. Now, after the Berlin wall has come down, and the dust has settled, Berlin is frantically rebuilding its inner city."

(Daniel Libeskind, architect.)

VPRO-LATE's director Rob Schroder wondered how Berlin redefines itself against the background of its recent past, as it strives to reconfigure into the culture and media capital of the northwestern Europe. Schroder interviews architects Daniel Libeskind, Helmut Jahn and Steffen Lehmann, author Andreas Sinakowski, opera-intendant Harry Kupfer and senator Hans Stimman, discussing the city's historic consciousness, and the power of private capital and the role of the architect.

The film concentrates on the area called Potsdamer Platz, now Europe's biggest construction site, where the past, present and future are concentrated within a few square miles. Here is

where Hitler and his cronies hid in their bunkers, at the end of the war, and where the communists built their historic barricade against capitalism. Now, the city, close to bankruptcy, is handing the control of the future of its center to private industries. Sony, Daimler Benz and many other corporations are building their new European headquarters, and internationally famed architects such as Renzo Piano, Arata Isozaki, Richard Rogers and Helmut Jahn are featured in slick video animations that sell Berlin's future to its present inhabitants. Whose ideals are being realized in this giant plastic surgery?

KOWLOON: George Brugmans, Rob Schröder

MOUH JIU TIUH (...and the dancing will continue...)

a film by George Brugmans and Rob Schroder

digital camera and sound: George Brugmans and Rob Schroder

editing: JP Luijsterburg

research: William de Bruijn

production: Jenny Borger, Penny Pijnenburg

production Hong Kong: Suzanne van Voorst

production assistance: Edwig Wong

executive producer/series editor: George Brugmans

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"The horses will keep on running and the dancing will continue."

Deng Xiao-ping', to the city of Hong Kong.

On July 1st of this year, the British colony Hong Kong became a part of China again, and George Brugmans and Rob Schroder went to Hong Kong wondering what exactly the British will hand over and what never really belonged to them. They interviewed visual artist Yan-Chi Choi; architects

Louise Low and Aaron Tan of Rem Koolhaass OMA/Asia; architect Dennis Lau (designed some of the tallest buildings in South East Asia), cameraman and photographer Christopher Doyle (the eye of film director Wong Kar-wai), and Time and Newsweek photographer Greg Girard (together with Ian Lambot, made a much praised book about Hong Kong's legendary "Walled City").

But Brugmans and Schroder spent most of their time roaming through the streets and alleys of the city, searching for images that would yield the soul of its refugees and the culture paranoid with its past and insecure future. They climbed the tallest buildings in Hong Kong, sang in a karaoke club, gambled in Happy Valley, went to the Golden Fish Bowl, Petticoat Lane and Wonderland Villas, to become lost in contradictions and paradoxes of Hong Kong.

BUCHAREST: Nicolae Margineanu

ARCHITECTURE AND POWER

Screenplay by Augustin IOAN (Based on author's book "Architecture and Power")

Directed by NICOLAE MARGINEANU

Produced by AGERFILM LTD in cooperation with THE UNION OF ROMANIAN ARCHITECTS.

The history of Bucharest is totalitarian and how power is expressed through its architecture.

The real Dracula of Romania is the communist dictator Nicolae Ceausescu (Transylvania is a part of Romania). He destroyed the country up to the limits. The ancient cities, along with its precious memory, has disappeared, buried under a neo-Stalinist architecture, inspired by the North-Korean ones. The giant "People's House" and the "Boulevard of the Victory of Socialism" humiliates the whole city, after five decades of communism, the reality on this Dark Age is still waiting to be revealed, as the architecture of power still dominates the city.

N. Margineanu

JERUSALEM: Yeud Levanon and Amit Goren

119 BULLETS + THREE

Written & Directed by YEUD LEVANON Produced by AMIT GOREN and YEUD LEVANON

Camera: OFER FRANT, ALON BERNSTEIN, AMIT GOREN, ODED KIMCHE, RON ZAMIR

Editing: TALI SHENKAR Sound: CHAIM FEURER, RICARDO LEVY

Music: DORON SHENKAR Sound Design: PHILIPPE GOZLAN

The assassination of Israel's Prime Minister Yitzhak Rabin, on November 4, 1995, at the end of an emotional peace demonstration in Tel Aviv, has ignited an historical conflict in Israel, between religious and secular Jews, about the essence of Zionism and the future of the country's cultural and political identity. For a year and a half, Yeud Levanon and Amit Goren followed the fanatic, religious ideologists of Jewish settlers in the occupied territories of the West Bank. "119 Bullets + Three" begins in 1994, in Hebron, with the massacre inside the Cave of the Patriarchs, Dr. Baruch Goldstein, a settler and member of extremist group Kach, who fired 119 bullets into the backs of praying Moslems, killing 39 of them. In Tel Aviv, a law student, fired three bullets into the back of Prime Minister Rabin. In the wake of the country's first political assassination it became clear that Rabin's assassin was motivated by the violent opposition of certain religious groups and their rabbis, who have publicly advocate disobedience of the country's democratic law. Their goal is to destroy the peace process between the Jews and Palestinians, and rebuild a fundamentalist Jewish State in place of the existing democracy.

Ancient Jewish history is marked by recurring conflict between religious and secular Jews that has led to the destruction of the Second Temple in Jerusalem. Now, the assassination of Prime Minister Rabin has created a deep fear within the Israeli public, of the renewal of this

historic confrontation. Will Israel maintain its pluralistic and democratic characters? Will it be torn apart by those who seek to recreate an ancient fundamentalist monarchy, governed by the law of the Bible? This film is a personal journey from Tel Aviv to Hebron, where a second Israel already exists. There, it documents the events and characters that could determine the future of Israel and the Middle East.

AMIT GOREN and YEUD LEVANON

BANGKOK: John Gollings

Muang Thong Thani, on the outskirts of Bangkok, is a new city envisioned to house one million people by the end of the next decade. According to Deyan Sudjic, it is like "La ville Radieuse, caught in an endless sweep of Euclidean geometry." Built on rigid constraints of the concrete panel system and the de-humanizing double-loaded corridors, the project also signify the loss of personal spaces, in exchange for "secure homes, with electric power, running water and drainage, within the means of people who never had them." The breath of modernization always seem massive in its procedure, and in this common denomination of living forms, the residents are insignificant within the monumental making of a future city.

Of course, like many other developments that are current at the Asian megalopolises, these hyper-urban developments are inextricably tied to the economic intent and national ascendency of the region, more than the urgency of providing homes for everyone (although this is precisely how these projects are presented and attractive to the public). The speed and totality of these developments are key to their architectural and urban aesthetics, and the authority of such ideas can be seen through the arresting photographs of John Gollings. Through the corridor-like installation of his photographs, Gollings provides a spatial metaphor to a diabolical relation between the hope for a better

future against the total control of social order.

BEIJING: Yung-ho Chang

YUAN CHANG - THE COURTYARD CITY

The history of the city of Beijing can be perceived as the evolution of "yuan" - courtyard or walled enclosure. Although the old "yuan" are constantly being opened up or demolished: the city wall, perhaps the biggest "yuan" of the city, was torn down in early 1970s. "Si he yuan" - traditional courtyard houses - have been constantly leveled, while the new yuans were being built at the same time, of course in different forms and with different meanings. For instance, "da yuan" - big courtyard - first emerged in 1950s, is a series of well defined enclave, exclusively for governmental offices or public institutions, distinctively different from the rest of the city and its history.

Yuan persists because it physically reflects the fundamental Chinese belief of an introverted universe, which offers the privacy and comfort (e.g. micro-climate) that reinforces the indigenous social structure. Oddly, "Yuan" is relatively low in its density and, therefore, implies a suburban condition. However, the new suburban developments that are emerging at the outskirt of Beijing is directly modeled after America, producing an architectural manifestation of cultural colonialism, this time, voluntary rather than forced.

The work of our office, Atelier Feichang Jianzhu, has been focused on various interpretations of "yuan" to accommodate modern Chinese life. The new "Yuan Chang" will be constructed with the contemporary building materials and technology.

(Yung-ho Chang)

BEIRUT: Gabriele Basilico

In 1991, one year after the end of civil war, the Italian photographer Gabriele Basilico was invited to document the largely destroyed central section of Beirut. In maintaining objective and analytical edge, Basilico's visual narrative becomes a powerful but strangely ambivalent collection of urban spaces. His photographs are not about making a judgement upon the war, but shows the life within these empty and hollowed spaces.

They also reveals how Beirut, like many other cities, is not a victim of just this war but hundreds of others, some never considered as war simply because they were less violent and more domestic. His images frightens us with the fact that wars are part of our daily life, even in peace times, and that wars become official only when social struggle heightens to the level of unbearable madness. Like some incurable disease, the temperamental violence that were within the social body, erupts to breaks open the flesh of human civility, leaving the city with open wounds. After the hissing from the shelling and the roars of car-bombs have gone, Beirut is now being deafened by the squeaking cranes and vibrating jack-hammers from its reconstruction. Gabriele Basilico's photographs are not only about a pivotal moment for this city, but views on the darkness of culture, seen through the architecture of a shattered city.

(modified from Francesco Bonami)

These photographs were presented at StoreFront for Art and Architecture, New York in 1996.

**BEIRUT: Hashim Sarkis, Allen Sayegh, Markus Schaefer and
Harvard University Graduate School of Design**

This CD-ROM documents the urban history of Beirut from the 1830's to the present, comparing the construction of the city as the capital of the modern state of Lebanon, during the 1950's and 1960's, with the present reconstruction efforts after the 17-year civil war. The two periods vividly exemplify the ambitions and struggles of both state and civil society to realize their sometimes synchronized and other times conflicting visions of what the urban environment should be.

The CD-ROM was part of an exhibition on the reconstruction of Beirut that opened at Harvard University, Graduate School of Design on April 11, 1997. The exhibition will be shown in Paris and at the Lebanese Order of Engineers and Architects in October 1997. The CD-ROM is the product of work, initiated and curated by Peter Rowe and Hashim Sarkis, and conducted at the Harvard University Graduate School of Design by Allen Sayegh, Markus Schaefer, Michelle Tarsney, Lilian Kuri, and Ayman Zahreddin. Voice overs by Rami el Samahi and Guillemette de Boucaud.

Allen Sayegh

A version of the CD-ROM was shown at StoreFront for Art and Architecture, New York, in 1997, along with the photographs of Beirut by Gabriele Basilico.

BERLIN: Stefanie Bürkle

A construction site is like an open space in an urban landscape, born from the demolition of a more or less intact structure. The ephemerality of architecture, between the building materials and scaffoldings, demolition and reconstruction, and is a negative volume in which the future urban living can be simulated. The monumental scale of the projects seems to reduce humans, machines and the city to a toylike scale, and during this process, when

concrete and steel grid grows openly into the sky, the space and its culture seem more transparent.

Therefore, the core of my interest is to capture the fugitive moments of our city, and so that culture could be understood at the point of its changes. My work is parallel to the replanning, reconstruction, rebuilding of Berlin, a visual inventory of the present that erases the past, and acquires the future.

(Stefanie Burkle)

BUCHAREST: Kevin Neel

Undoubtedly, Bucharest, the capital of Romania, owes its "uniqueness" to its magnificent collection of historic architecture and modern architecture. But today, it is an autocratic architecture, left behind by Nicolae Ceausescu, that dominates the city, as well as the amount of destructed areas that were carried out by his dictatorial regime.

"The Civic Centre Operation," which started in 1977, succeeded in demolishing two hundred hectares of built ground, equivalent to nearly two districts of Paris. Thus, one of the oldest and most picturesque districts of the city has vanished, along with more than twenty churches, and many historical and architectural monuments, gardens, and public squares.

Obviously, the dictatorship wished the city to bear his own imprint. Bucharest, once called "le Paris des Balkans" (the Paris of the Balkans) was doomed to destruction. Today, the regeneration of the central section of Bucharest remains as its most challenging problem.

Alexandru Beldiman

President of the Union of Architects of Romania

HAVANA: Carlos Garaicoa

Before being a fragment, a City

Before a City, a sand

and before anything else,

the wisdom of a foreign desire

When I was a child, a friend and I had invented a game. This consisted of trying to re-discover, each day, new details of the streets that we traveled. We would find hidden decorations, great sculptures and unusual designs. In 12 years of crossing the same place we were astonished to discover new things everyday. We were incognito archaeologists. This was why we walked the streets of Havana.

In the last six years of my artistic work, this adolescent venture has reappeared. More than anything, my work has assumed the creation of a language that could bridge and restore the connection between the true discourse between the city, its travelers and occupiers. Through public intervention, installation, photograph, drawing or text, I have enacted to establish a dialogue with the fragments of a city that flows in plenitude its beauty. Through these fragments, made of the object without name, of the ruin, I have tried to rewrite and transform the city into an exercise in fiction. I always think that the history of cities has not been written yet, and that it can be found in the street and fragments that we traverse. But I also think that the history of a city is a transparent line, that draws us into the certitude of possibilities and doubt. We always live in unknown cities, transforming each of our descriptions. La Habana, in my case, has been the refuge of my happiness and the end of

permutation

many dreams. For moments, it has been my habitable fragments.

C. Garaicoa

JERUSALEM: Emmet Gowin

On the occasion of the celebration of the 300th year of the City of Jerusalem, and at the invitation of the Jerusalem School of Photography, it was my pleasure to see and photograph Jerusalem for the first time, during the first twenty one days of April 1995.

In 1952, my father had seen Jerusalem as a religious and spiritual confirmation of the historical Jesus of Nazareth. This, which had guided his life, became living facts as he immersed himself in the experience of Jerusalem. When I inquired for permission to see and photograph Jerusalem from the air, I wanted to be free of its history and to experience The City of Jerusalem for what it is now.

Seeing Jerusalem from above gave me the sense that when one speaks of an angelic point of view, and should be seen with unhindered and unpremeditated openness. Flying over the city, I had the sense of seeing not a city of complex beliefs or abstract divisions, but the body of an innocent and helpless child. I wanted to respect what I was seeing and to let the shapes and forms of the landscape and the city itself speak to me directly. Yet, in the end, within all its beauty, the Jerusalem I witnessed also revealed a landscape deeply marked by political forces.

Eventually, I came to recognize and concentrate on three distinct qualities of its landscape; the Jerusalem of the gently scattered chaos of villages; the Jerusalem of the imposing mental shapes of the modern architect; and the Jerusalem of ancient foundations, of geological strata, of hand cleared fields and of well crafted walls, all within the envelope of a single

light.

E. Gowin

KOBE: Shigeru Ban

When the Kobe earthquake struck, Ban was already developing his paper structures for use in refugee communities. While many assumed that the government would address the needs of the devastated city, Ban recognized that the immigrants, the longtime Korean residents and the more recent Vietnamese boat people, would not find immediate support. Realizing this, Ban began to develop a 16-square-meter temporary house prototype, and with volunteers and material donations, he built Paper Church and Paper Log Houses. For the residents, who lived in ramshackle tents or plywood shacks, these simple houses were a great improvement.

Dana Buntrock, *Architecture*, October 1996

THE PAPER CHURCH

The earthquake in Kobe on January 17th was very shocking. In the same way as had occurred in Rwanda, many doctors, ordinary people, and NGO's went to Kobe as volunteers, and so I went there at the end of January to ask them to let me help. Although the buildings of the church was destroyed by the fire, the grounds became a key center for volunteers working to recover the area. Father Kanda gave me the permission for a building that would use paper and the hands of volunteers as a community space. I promised to gather the money and the necessary volunteers myself and so the project began. TPS Taiyo gave tent material, Tekiron gave polycarbonate wave board, Taiyo Cement Industries gave interlocking blocks, Touyou Shutter gave

hardware, Daikou Denki gave light fittings, and so in July, construction began, using 160 mostly student volunteers from all over Japan. Using their incredible enthusiasm, the church was finished on September 10th. This building is both a church for the holding of mass, but also as originally promised, is an open community hall for a wide range of people to use while the recover is still under way.

THE PAPER LOG HOUSES

The design criteria called for a cheap structure that could be built by anyone, with reasonable insulation properties and that was acceptably attractive in appearances. The solution was a foundation of sand-filled beer cases, walls of paper tubes (diameter 108 mm, 4 mm thick), and with the ceiling and roof of tent material. This was a kind of log-house cabin. The beer cases were rented from the manufacturer and were also used to form steps during the construction process. In the space between the paper tubes, self-adhesive waterproof sponge tape was applied to both sides. The tent roof and ceiling were separate so that the roof ends could be opened to allow air to circulate in summer and when closed in winter would retain warm air. The cost for each 16 square meter loghouse was 250,000 yen and in comparison with other temporary housing such as prefabs or containers, were both cheap and could be easily and quickly assembled. In view of the likelihood of further disasters, it will be necessary for local governments to consider obtaining temporary housing in advance, although it will be difficult to decide their number and where to store them. There is also the problem of their transport during the emergency period because of traffic congestion. But with the loghouse system, there is no need to store anything but the construction manual with the required amount of materials moved only when they are actually needed.

At the beginning of July, one unit was constructed at the Minamikomae Park in Kobe's Nagata-ku and was very well received. By the end of summer, 22 had been built.

KOWLOON: Greg Girard and Aaron H. H. TAN

For nearly 100 years, the Kowloon's Walled City, known as a den of iniquity, was built on a site measuring no more than 100 x 200 meters, without the basic services, planning regulations or building standards, more than 500 buildings were constructed, all by the people themselves. An intricate network of communal stairways, corridors and bridges were constructed, creating a warren of passages that made possible to traverse the City without once touching the ground.

Just two regulations were observed: a height limit due to the low-flying aircrafts that approached the nearby Hong Kong International Airport, and the authorized installation of electricity to reduce the all too obvious risk of fire. Safe drinking water was later supplied by the Government, but only with eight stand-pipes, while the open drains that ran along the alleys and refuse was rarely collected.

At its peak, in the 1980s, the Walled City was home to some 35,000 people. Still the alleys were rarely crowded, making the City look permanently deserted. But shops, factories, dental clinics and apartments all thrived, and apart from the alleys, homes and offices were as clean and tidy as anywhere else in Hong Kong.

This Walled City, a free zone in Hong Kong, is a slippage between two political systems. It exists as the result of the ongoing conflict between the Chinese and the British. Kowloon's Walled City may be the most complete examples of human/architectural symbiosis, as the inhabitants have tapped into self-organization processes to create a very unique city,

How did the Walled City come about? How was it possible for so many people to live and work in such appalling conditions, yet in harmony? Before its demolition, photographers Greg Girard and Ian Lambot spent four years exploring the City, interviewing many of its inhabitants, photographing them at work or in their homes. The result was a book called "City of

Darkness," an extraordinary portrait of a unique community now vanished forever.

Independently, Aaron Tan began to explore the ideological implications of this alternative city, and what it would mean for the field of architecture and urban planning. The research, based on the operational dynamics of Rhizome and on the philosophy of Change, illustrates the City's fractal and self-organizing development - the workings of the Walled City.

KUALA LUMPUR: Cesar Pelli

An international, invited competition took place for the design of Phase One of the Kuala Lumpur City centre, and Cesar Pelli was chosen to design two large towers on the key corner of the development. The towers, to be the world's tallest building when completed, will act as a monumental gateway to a 180 acre park, surrounded by 18 million square feet of urban development.

In the design of the towers, we tried to respond to the climate and to the dominant Islamic culture, and to the sense of form and patterning of the traditional Malaysian buildings and objects. We also worked very hard to avoid any sense of a cultural pastiche. It is too easy to go overboard. Adapting a contemporary design to a place requires respect, control and considerable sensitivity.

Furthermore, the geometry of the towers is based on Islamic traditions. These geometric traditions are much more important in Islamic countries than in the West, and are appreciated by everyone in their society. The plan of the building is based on the geometry of two interlocked squares, which is perhaps the most important geometric form underlying Islamic designs. The interlocking squares created an eight-pointed star, and to this form we superimposed eight semi-circles in the inner angles of the star to create a 16 branched forms.

In each of the 16 inner angles we made smaller semi-circular forms to express the main structural columns of the building.

The Towers are completely clad in stainless steel and will shine and glow with multiple reflections in the Malaysian light. The Petronas Towers are respectful of traditional Malaysia, and they also express the new Malaysia that is being made today. These buildings will be rooted in the Malaysian soil and they point toward a shining future.

KWANGJU: Ha Sung-heup, Kim Hae-sun and Film & Media Collective

From the past, Kwangju and the surrounding region have been the origin of resistance movements. Against the political and economic alienation, imperialistic seizure and military dictatorship, the people of Kwangju have been demonstrating their heightened awareness and cultural identity through their strong collective consciousness. Even though Kwangju is only about 300 kilometers away from Seoul, the city unmistakably reveals the gap between its provincialism and the globalized center, Seoul. On the other hand, Kwangju is no exception in the manifestation of globalization taking place all over this planet, while there remains the need to conserve the local identity, the logic of today's capitalism achieves universalism. Therefore, in Kwangju, one can see the chaotic co-existence of pre-modern, modern, and post-modern elements.

We must remember the May 18 resistance movement in 1980 in order to fully understand the present, the course of the city's history, and how it brought an end to the the military dictatorship and established the civilian government. The purpose of our investigation is to question the meaning of May 18 for today, and how that may provide us with a point

for a dynamic changes to this city.

MACAU: Arata Isozaki

<Mirage City, Another Utopia> is an experimental model for the conceptualization and realization of a Utopian city for the 21st century. Proposed to the municipal government of Zhuhai in Pearl River Delta Special Economic Zone, in China, the project is based on the construction of an artificial island off Macao. The proposed island, about 5 kilometer in diameter, will be connected by two bridges to the mainland and it is to provide: 1. The central organization of Asian political network; 2. Business facilities equipped with the new information network; 3. A station for interchange between various cultural organizations. This is not an exhibition of a complete work, but of a process through which a new Utopian idea can take shape. During its exhibition at the InterCommunication Center in Tokyo (April-June, 1997), a workshop was created in which the general public participated and communicated their ideas through various networks. The result of that experiment is now being presented here at the Kwangju Biennale.

PROTOTYPES

This plan has been proposed to the municipal government of Zhuhai City. Traditional buildings of China were transformed into new architectural types. The plan was designed to be evocative of various interactions with "the others". Viruses from the other three models, "Signatures", "Visitors" and "Internet", widely infected over this model throughout the operation period.

SIGNATURES

A collage was made from the works of well-known architects, representing over 48 cities in the world. The initial site subdivision for each participating architects was made based upon "Campo Marzio" by 18th century Italian architect, Giovanni Battista Piranesi. The ideas of

each architects were collected via mail, fax and e-mail. The entire island was filled up by the buildings with the "Signatures" of the architects.

VISITORS

Regna, one of the traditional style of poetry of Japan, was referenced fro this operation. Twelve architects of digital generation were invited to give performances sequentially on each week. The participating architect develops the idea on the line of the works by the predecessors. Also the succeeding architect respects the current status. Eventually the unpredictable chain of works by different architects took shape as the condensed history of Haishi.

INTERNET

An experiment of "Autopoiesis" in city planning was conducted in this model. In reference to the various idea uploaded to the Haishi web site, abstract layers of networks and particular domains were generated. They constituted the physical urban context or the infrastructure. On this synthesis of high-density layers buildings were to be inserted. At the same time, fragments of urban fabrics were transplanted from the other three models.

MANILA: HOK / Ernest Cirangle (HOK: Hellmut, Obata + Kassbaum)

BONIFACIO GLOBAL CITY Master Plan

The much praised Bonifacio Global City Master Plan represents a new international standard in comprehensive urban design. Set on a former 440-hectare military base in southern Manila, the plan takes its inspiration from the best elements around the world and combines them into a unique city plan of unparalleled quality. Borrowing the formal geometries of New York's street grid, the broad radial avenues of Paris, the organic lines of Frederick Law Ohmstead's picturesque American towns, and the master plan unites these distinctive patterns into an efficient and practical

results. The Bonifacio Global City Master Plan will be a model for urban design, a landmark and a symbol of the Philippines for the 21st Century.

THE NEW AMERICAN GHETTO: Camilo José Vergara

Urban ghettos, as intrinsic to the identity of the United States as picturesque New England villages, vast national parks and leafy suburbs, nevertheless remain unique in their social and physical isolation from the nation's mainstream. Semi-ruined, discarded and dangerous, our poor, minority communities are rarely visited by outsiders.

The New American Ghetto is an exploration, conducted over nearly two decades, of some of the poorest and most segregated neighborhoods in New York, Newark, Los Angeles, Chicago, Detroit, and other smaller cities. Through photographs and text, I chronicle the profound transformation that these places have experienced since the riots of the 1960's. Included here are successive photographs of the same places that track change over time—the kinds of changes that have made the conditions of today's ghetto profoundly different from those of an earlier era.

My examination of scores of ghettos across the nation reveals three types: green ghettos, characterized by depopulation and by vacant land and ruins overgrown by nature; institutional ghettos, publicly financed places of confinement designed mainly for American-born minorities; and new immigrant ghettos, deriving their character from an influx of immigrants, mainly Latino and West Indian.

The New American Ghetto illustrates the ongoing entropy and struggling reconstruction existing in our urban centers today. Some communities have continued lose population; others have emerged from what were once ethnic blue-collar neighborhoods; some sections of older ghettos have

remained stable, working neighborhoods or have been rebuilt.

Cityscapes that were once central to the life and identity of the nation are vanishing, raising fundamental questions: Do we need cities? Do we want cities? And how do we interpret what is left behind?

NEW YORK: Margaret Morton

Photographs of Homeless Communities, New York City

Dispossessed individuals have become a familiar sight along the streets of New York City, but the individual dwellings and communities that they create for themselves, in most cases, remain obscured from view. Although these habitats are as diverse as the individuals who create them, three distinct forms of shelter have emerged: shanties, underground dwellings, and the occupation of pre-existing structures. These improvised habitats, created primarily from consumer detritus scavenged from the streets and reconstituted as buildings of the human need to adorn, to collect, and to create at least an illusion of home.

Photographs courtesy Eighth Floor Gallery, New York City / Ana Maria Torres, curator

THE TUNNEL

The oldest surviving homeless encampment in New York City stretches for two-and-one-half miles underground on the upper west side. Hidden from public view in an abandoned freight tunnel, this homeless community existed for sixteen years before it was discovered by Amtrak crews renewing track for passenger service between Pennsylvania Station and Albany. The residents of the fifty-block long community refused to leave, and the population has continued

to increase as the more visible shantytowns are demolished by the city.

The earliest tunnel residents reside alongside the tracts in existing cinder block structures originally built as storage facilities. Other residents are hidden high above the tracts inside niches that are accessible only by a precarious forty foot climb. More recent tunnel dwellers have built free-standing structures in the dark recesses of the tunnel or perched themselves on concrete ledges. Shafts of light angle through air vents. Dwellings are clustered around these points of entry on the light-washed walls are images and writing left by graffiti artists. Although dwellings can be found throughout the tunnel, many of the forty-five residents are clustered in three clearly defined communities.

BUSHVILLE, LOWER EAST, NEW YORK CITY

In 1987 three homeless men, all over fifty years of age and former residents Tomkins Square Park, cleared debris from a vacant lot in the heart of the Lower East Side Puerto Rican community, and built plywood houses for themselves. The men had been born in Puerto Rico and had come to New York City with dreams of a better life. Other homeless men joined them and a village of fourteen shanties developed.

Most of the building materials were scavenged from the streets in early morning hours. The dwellings underwent construction continually, bearing a closer resemblance to the architecture of the builder's homeland with each addition. Brightly painted houses flew the Puerto Rican flag. Intricately detailed open porches, gaily striped awnings, and painted rock gardens provided a sharp contrast to the neighborhood's grim tenement buildings, and combined with the salsa music that filled the air on weekends to evoke memories of happier time.

THE HILL, CHINATOWN, NEW YORK CITY

The Hill is a triangular plot of land in Chinatown, adjacent to the entry ramp of the Manhattan

Bridge. A small park when the bridge opened in 1907, it eventually became home to a group of Chinese, African American, Hispanic, and Caucasian residents. The variety of the Hill's structure reflected diversity of the community, which was bulldozed by the municipal sanitation department in August 1993.

Off and on, I would get myself go to work, and leave for a few months. And then eventually, i'd come back and there was one shack here. Somebody had moved in. And i'd come back again and there'd be two shacks... It just kept accumulating, until now, you can't hardly breathe in here.

Louie

ROME: Hannes Brunner

"Quartiere Corviale," the longest apartment building in Rome, is an utopic marriage of architecture and sculpture, extruded into a one kilometer long social experiment. Located just outside of the city, it is a Roman version of the generic environment, process of modernization, which have mapped the cartography of modern workers and immigrants across the world. In response, Hannes Brunner inquires a comparative study between the externality of architecture, its monumentality, and the internality of the life within, its fragments. Working in video, with its residents, he explores the personal impact of living within these pre-fabricated spaces, and if this social edifice can be salvaged. Somewhat reminiscent of the housing projects in United States, which are now being demolished daily, or "People's Palace" in Bucharest, which is too big to tear down, Brunner's project, made specially for the Kwangju Biennale, attempts to dissect the authority of this space, and show the mixture of self-determination and annihilation of its individual dwellers.

The project is supported by the Swiss Federal Office of Culture
and the Swiss Foundation of Culture PRO HELVETIA.

SARAJEVO: Milomir Kovaćević \$trasni

Between Eastern and Western cultures, Sarajevo has been recognized as a multinational and multicultural environment since its early days. With contacts and influences from different places, its multicultural identity has been captured by its architectural and urban images. World-famous by its specific charm, and its spirit of living together and tolerance, Sarajevo had long served as a symbol for civil rights and justice for all its citizens. Regardless of their religion and nationality, Moslems, Serbs, Croats, Jews and other nationalities have lived side by side for centuries.

However, from April 1992, the Chetnik aggressors firing several hundred of artillery guns, have begun to destroy city's half millenium long collective identity. The city was destroyed, and thousands of its citizens and defenders were killed. This exhibition illustrates the agony of fascist politics and confirm the citizen's message to the aggressor, that said, "You can destroy our city, but never our soul.".

Prof. Dr. Mehmed Hrasnica,

Sarajevo, May 14, 1993.

from "Warchitecture: Urbicide-Sarajevo", Association of Architects Das-Sabih

SEOUL: Lim Jeong-eui Minn Sohn-joo Shin Ji-chul

LIM Jeong-eui

Since the 60's, the rapid industrialization and urbanization of Seoul, under the national economic plans, has brought various 'redevelopment' of low-income neighborhoods, often consisted of poor illegal housing structures. But the economic growth of Seoul did not bring the combined development and equal distribution of wealth, but rather widened the gap between the classes within the society. The marginalization of the poor continues, in fact, may have worsened, a major social symptom shared by many developing countries. In the 70's and 80's, when Korea was undertaking major step toward its globalization, with various international events, poor neighborhoods were being relocated from one place to another. There has been no solution to their housing problem, nor a plan for adequate living environment for the people. The photographs of Lim Jeong-eui is a visual documentation this long neglected social problem.

(Yang, Yoon-jae. "Forms of the Low-income Family Housing", Youl Hwa Dang Publisher, 1991. pps. 11-12)

Minn Sohn-joo: READING SEOUL/DREAMING SEOUL

Scrutinizing Seoul without prejudice.

Discovering that the fabrics that constitute Seoul are alive

Discovering the living fabrics of Seoul

Growing the living fabrics of Seoul

Imagining the future of Seoul without apartments and villas

Kyungki University Graduate School of Architecture Minn Sohn-joo Studio

Kim Yong-kook	Lee Hee-ja	Yoon Tae-kwon	Lee Hyun-jong
Park Hyun-jung	Oh Byung-won	Lee Dong-won	Lee Jeong-sup
Kim Yong-jin	Huh Jin-wook	Lee Young-soo	Park Hyun-kyu
Ahn So-young	Lew Yoo-ra	Bae Ki-du	Choi Hyung-il
Kim Jong-beom	Lee Kyung-jin	Choi Kang-young	

Shin Ji-chul

Daldong-ne (slum), can be found in the areas of Hangdang-dong, Wolgok-dong, Mia-dong, Shindang-dong, Bongchun-dong and Kuro-dong, or other areas of concentrated low-income family housing. Nicknamed as 'Poor Quality' and 'No Licence,' they are, nevertheless, homes of the people who have not economically benefited from the industrialization of Seoul. And in the course of economic reorganization, from manufacturing industries to high-tech, the out-dated businesses moved out to the country side, or even to another country. Now divided into small-scaled factories or home-industry, these spaces have become a hybrid of work and living spaces. With more and more of these neighborhoods being demolished, in order to build another group of hi-rise apartments, the culture of consumption is the child of hyper-urbanism.

SHANGHAI: Massimiliano Fuksas Architetto

Lu Jiazui International Trade Zone, in the Pudong district of Shanghai, is a vast urban project, comprising new harbor, a free trade zone, housing and public facilities. The 170 hectares that it covers will be entirely reshaped, developed and linked to the existing Central Business District, which is located directly across the Huang Pu river.

Our design concept is to create a system of evolving networks which could be superimposed upon the present city, and is designed to accept future modifications.

Here are some of our key suggestions:

The exact location of monuments, as well as parks and squares, should be procured first. This will determine the overall shape of the entire development, by creating postcard-like high points during the first phase of development. To accommodate progressive transformation of the district, the buildings should be constructed without extensive underground levels and foundations, and only the layout of the streets should be permanent.

The distinction should be made between permanent and evolutionary open space, and over-rigid zoning of the district should be avoided, to allow offices, hotels, apartments and different services to exist side by side, and more importantly, continuous expansion of the new center must be avoided. And although China is on the verge of an explosion in automobile transportation, the use of large number of bicycles, which is a distinctive feature of Shanghai, should be maintained and encouraged.

Like the old historical center, the new district should be developed without major axis or a single central point. This is a distinctive feature of Shanghai urban landscape, and should be maintained as its special character. The outer edges of the inner city should be less densely populated, and marked by wide roads edged with trees and gardens. All along the river, hotels and apartments (30 meters on average) will be developed, while the rest of area will be given to office towers (100 meters high on the average). Here, the cultural centers and conference/exhibition spaces could be located. In addition, a system of natural path should be developed to link public and green spaces, more

undulating and fragmentary, in order to contrast with the more linear-layout of the district.

Finally, the history of Shaghai is like a "frontier" city, very Chinese for the Europeans, and very European for the Chinese. It is a place where the imagining of its future is very difficult and, therefore, our design concept is to create a system of evolving networks which could be superimposed upon the present city, and is evolutionary to accept any future modifications.

SHANGHAI: Toyo Ito

Shanghai Lujiazui Central Area International Planning and Urban Design Consultation

Shanghai is a metropolis in the scale of Tokyo, New York, London and Paris, now a megalopolis of more than 12 millions people, with a densely populated center. Poised to become a significant international city, at the threshold of the 21st century, Shanghai hopes to develop at the speed of advanced technology. Our challengee is how the existing heritage of Shanghai can be accommodated within the inevitable development of the city.

Toyo Ito

Shanghai: Kohn Pedersen Fox Associates PC

Shanghai World Financial Center – Shanghai

The Ancient Chinese conceived of the earth as a square, and the sky as a circle. The interaction between these two geometric forms has given the physical form and structure of this

tower, a powerful icon with cultural and cosmological resonance. The Chinese government has designated the Pudong area of Shanghai as a massive development zone, successfully attracting foreign investment interests. Our intention is to counter the inevitable visual cacophony and we propose a structure of simplicity, one with elemental and monolithic form.

The primary shape of the tower is an extruded arc, that tapers to a single line at its top, while a square prism and a cylinder intersect to create the building's final form. The gradual progression of floor plans generates configuration which are ideal for offices below, and hotel above. At the same time, the transformation of the plan rotates the frontality of the tower to align it with the Oriental Pearl TV tower, already built landmark in Pudong district.

William Pedersen and Joshua Chaiken

SHENZEN: John M. Y. Lee / Michael Timchula Architects

The Shenzhen City Center Urban Design is based on the premise that the successful city of the 21st century must be in harmony with nature and to become a balanced and sustainable city. The project involves four million square meters of floor space within a land area of two square meters, providing workplace for 200,000 people.

The master plan's main axis is designed as a continuous Central Park which links to Lianhua Hill to the north. The nucleus of the City Center is a Crystal Island or grand exhibition/convention hall, which will be built above a city bus station, underground parking, the city's central square, which will be called the People's Plaza. The new City Hall is designed with a curving roof that recalls the traditional southern Chinese roof, suggesting an eagle in flight (Shenzhen is known as the "Eagle City). The roof will provide shade for terraced rooftop

and support photovoltaic panels that are expected to generate 7.5 peak megawatts of electricity.

The Commercial Business District is characterized by two street of high density and mixed-use development, which will be lined by two story pedestrian arcades with connecting bridges. A medium density zone will flank the edges of Central Park, while a zone of lower density and community parks will serve as a buffer between the residential and commercial areas.

John M.Y. Lee

SINGAPORE: a-TOPOS (David Turnbull and Jane Harrison)

MINIMUM GLOBAL CITY

Since achieving independence, 1965, Singapore has established itself as a model city - state of the future despite its limited natural resources, inadequate water supply and small area. With a surface area of 640 square kilometers, of which 10% has been reclaimed from the sea, with a population approaching 3 million, Singapore - a HUB, strategically, economically and culturally - is extraordinary in that it has no national hinterland to rely on. It is all city. There are no other districts. Instead it has to remain completely open to global hinterland of markets, information and resources. This condition combined with the erasure of the past, an unswerving belief in the most extreme urban renewal policies, its high speed roads and the advanced condition of its electronic and communications infrastructure make Singapore an exemplary minimum GLOBAL CITY, and a paradigmatic NETWORK CITY. Our research on Singapore identifies 10 conditions of the minimum GLOBAL CITY which we refer to as **mobile couplings.®**

1. **Emergent nodalities**
2. **Related topologies**
3. **Hydrological assemblages**

4. Phantom geo-morphologies
5. Amorphous accumulations
6. Fluctuating interferences
7. Thematic intensifications
8. Manufactured identities
9. Artificial memories
10. Terminal harmonies

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These couplings rely on the elision of strategic and errant forces and simultaneously refer to conditions both global and local.

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BANGKOK	INSTAW		
BEIRUT/BES			
BEIRUT/GSD		PAINT	
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BUCHAREST			
BEIJING			
HAVANA			
KOWLOON			
JERUSALEM			
KOBE			
KUALA LUMPUR	INSTAW		
MACAU			
MANILA	INSTAW		
GHETTO	INSTAW		
NEW YORK			
ROME			
SARAJEVO			
SEOUL			
SHANG/FUK			
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SHENZHEN	INSTAW		
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GARATLOA (27-1)		CHANG (29-4)	
BAN (27-?)		TAN (29-2) GOWIN (29-4) LEVANON (29-2)	STANNO (30-3)
	VERGARA (28-2)		
	MORTON (28-2)		
BRUNNER (23-2)		KOVACEVIC (29-3)	
	FUKSAS (29-1)		
INSTAN		LEE (29-2)	
		J. HARRISON (29-2)	
INSTAN.			

Supplementary materials

**Kwangju Biennale
Exhibition Tour by Kyong Park
1 VHS tape**

Storefront for Art and Architecture
Exhibition: Images of the Future: Architecture of the New Geography
Year: 1998

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